

# The Monthly Musical Record.

OCTOBER 1, 1879.

## DR. HULLAH'S REPORT.

AS Inspector of Music in the training-schools of Great Britain, Dr. John Hullah enjoys ample opportunity of watching the growth and progress of preliminary musical education in the country. The number of young men and women who are trained as teachers, when they leave the college in which they have been educated take with them a certain amount of musical culture, and this very often is made to form the nucleus of the musical instruction given to children in primary schools, and therefore in some sort influences the general knowledge of the subject possessed by the majority of the people. If the teacher knows his work well, and loves it for its own sake, he will probably teach music upon some scientific plan, earning thereby not only the allowance made by the Government, but also the gratitude of his pupils, to whom he has opened a door of delight never wholly to be closed through life; and, above all, he has helped, in however small a degree, to strengthen the thoroughness of the knowledge of this particular branch of science and art. On the other hand, if he is apathetic, lacking in energy, or indifferent to his duty, caring only to keep within the strict letter of the law, regardless of the spirit, he will take advantage of the weakness of the test which is prescribed as a means of ascertaining whether the special allowance shall be accorded to him or not, and teach the young folks under his charge to sing mechanically the dozen or so of songs which he prepares for the visit of the inspector, without troubling to explain to the children the language in which those songs are written. They are taught parrot fashion, and have no knowledge of the meaning of the phrases they are called upon to chatter.

Judging from the report just issued by Dr. Hullah, music is well taught in our training colleges. "Fewer students now enter the colleges without any musical preparation; the subject is every year felt by them to be of increasing importance; closer acquaintance with it has engendered increased love for it." This certainly tends to show that the teacher is sent out in this respect fully qualified to do the work properly, and with some degree of enthusiasm. But, unfortunately, the care bestowed upon the training of teachers—the interest of, for, and in his work in a great measure ceases when he is appointed to the actual duty by the performance of which he gains his bread. Even schoolmasters and mistresses are human, and enjoy the sentiments common to all mankind. It is well known that the chief incentive to acts of worth in the path of duty is the knowledge that such acts will be properly appreciated by some one or other. It cannot be said with any truth that there is any encouragement to the conscientious teacher of music in our elementary schools. The inexpert who can teach his charges to yell out senselessly the idiotic effusions for the most part favoured for the purpose has exactly the same reward, if his labour is recognised, as the master who has really and truly taught his children to "read music by notes," as the code requires. With all respect for constituted authority, he cannot but feel that he has wasted much possibly profitable time in imparting a knowledge of that which is not properly valued. The inspectors are not necessarily musical men, yet they are all called upon to judge of the results of so-called musical teaching in the schools. It may be, in a few cases, that the inspector is

actually an accomplished musician, but he was not appointed on that qualification, and therefore this can only be considered as an accidental advantage. It is time, therefore, that competent inspection of music in elementary schools be instituted, so that it may be seen whether the Government grant is duly earned, to say nothing of the means of ascertaining whether or not one branch of teaching is duly attended to. There is a ray of hope in Dr. Hullah's report which may be the dawning of a new day in the matter. He makes no allusion to his recent visit to Holland and Germany—his account of that tour will be eagerly read when it appears—but he makes a recommendation to the Lords of the Committee of Council on Education which will no doubt be shortly adopted, and so remove our reproach among nations, and ensure the accuracy of teaching in music to children, which is certainly desirable, when he says:—"All that is wanting, for the moment at least, is that your Lordships be empowered to induce these teachers to undertake the work awaiting them, and to ascertain that they have done it efficiently."

## A CRITICAL COMMENTARY ON THE PIANO-FORTE WORKS OF FREDERIC CHOPIN.

BY FR. NIECKS.

(Continued from page 136.)

DOUZE ETUDES, Op. 25; dedicated to Mme. la Comtesse d'Agoult. Although this set of studies would well stand a comparison with similar works of most other composers, it must on the whole be pronounced inferior to Chopin's first set, Op. 10. They appear what according to Schumann they really are—an after-gathering. Schumann, who seems to have got the information from the composer himself, writes: "The studies which have now appeared were almost all composed at the same time as the others, and only some of them, the greater masterliness of which is perceptible, such as the first, in A flat, and the splendid last one in C minor, but lately." Etude I.: Tremulous mist below, a beautiful, breezy melody floating above; once or twice a more opaque body gliding within the airy element becomes discernible. "More a poem than a study," remarks Schumann. "After listening to the study one feels as after a blissful vision seen in a dream, that, already half awake, one would once more seize." Etude II.: Simultaneous employment of quaver triplets (right hand), and crotchet triplets (left hand)—a reflection of the disturbed order and balance within (No. 15). We may compare the underlying emotional contents to a leading note continuously tending towards, but never reaching, its tonic—it is an unnamable, unrelieved unrest. Etude III.: Neither musically nor technically very important. In this study occur some excruciating progressions; for instance, those of sevenths and ninths in the fourth bar before the return of the F major, last crotchet of this, and first of the next bar. The pain is short, but intense. The second crotchet of the twelfth bar from the end may likewise cause a shake of the head. But *non ragonar*, rather let us pass on, and have done with this matter. Etude IV.: The left hand is usefully employed. Nothing worthy of particular remark, however, attracts one's notice. Etude V.: This is an *étude de salon*, pretty and superficial, but affording better practice than the two preceding studies. Etude VI.: A capital study in thirds; excellent, however, rather for technical than poetical reasons. Etude VII.: A duet between *He* and *She*, the former being the more talkative and emphatic. He begins with a *cadenza a tempo*. The whole appears to me rather sweet, but somewhat tiresomely monotonous, as such a *lête-à-lête* cannot but be to third parties.

Etude VIII.: The right hand plays throughout sixths, the left accompanies at the same pace with sixths, fifths, fourths, thirds, or seconds. "Si oiseau j'étais"—*vivace*—more like an aerial flight than a walk or ride. A capital technical study, and otherwise by no means unpleasant. Etude IX.: Amiable and pretty. The difficulty of this study is not so much technical as expressional. Etude X.: Octaves in both hands, with sustained notes for the middle fingers. Even this short verbal description will make clear the usefulness of this study. We have first an *allegro con fuoco* (E), triplets, then a *lento* and *meno mosso* (F), in which only the right hand plays octaves, by-and-by a return of the *allegro*. The study may be characterised as a real pandemonium and *Hexensabbath*; holier sounds intervene, but hell prevails. Etude XI.: Zig-zag figure in the right hand, a simple accompaniment in the left, which, however, occasionally relieves the right. Etude XII.: Arpeggios in both hands. The waves rise high, but so do the emotions of which they are audible symbols—for this is more than a finger exercise. Yet grand as this exit is, it does not equal that of Op. 10.

(No. 15.)



Deux Polonaises, Op. 26; dedicated to Mr. J. Dessauer. The first bars of the Polonaise in C sharp minor fall upon one's ear like a decision of irresistible, inexorable fate. Indignation flares up for a moment, and then dies away, leaving behind sufficient strength only for dull stupor (beginning of the second part), deprecation, melting tenderness (the E major in the second part, and the closing bars of the first and second parts), and declarations of devotion (*meno mosso*). Let us briefly note the form. First part in C sharp minor, second part in G sharp major, E major, and concluding with the last eight bars of the first part in C sharp minor. Then follows a *meno mosso*, consisting likewise of two parts, but being twice the length of the first section. The principal key is D flat major, in which key the Polonaise closes without the recurrence of the whole or a part of the first section. The many chromatic progressions, and the counter-melody of the left hand (in the second part of the *meno mosso*) may be mentioned in connection with this second section. Whilst the first Polonaise expresses weak timidity, sweet plaintiveness, and a looking for help from above, the second one speaks of physical force and self-reliance—it is full of conspiracy and sedition. The ill-suppressed murmurs of discontent, that may be likened to the ominous growls of a volcano, grow in loudness and intensity, till at last, with a rush and wild shriek, there follows an eruption. The thoughts flutter and flit hither and thither, searching for means of deliverance. Then martial sounds are heard—a secret gathering of a few, which soon increases in number and boldness. Now they draw nearer; you distinguish the clatter of spurs and weapons, the clang of trumpets (D flat major). Revenge and death are their watchwords, and with sullen determination they stare desolation in the face (the pedal F with the trebled part above). After an interesting transition the first section returns. In the *meno mosso* (B major), again a martial rhythm is heard; this time, however, the gathering is not one for revenge and death, but for battle and victory. From the far-off distance the winds carry the message that tells of

freedom and glory. But what is this? (see the four bars before the *tempo* I.) Alas! the awakening from a dream. Once more we hear those sombre sounds, the shriek and explosion, and so on. Of the two Polonaises the second is the grander. The definiteness which distinguishes it from the vague first, shows itself also in the form. The scheme of the whole may be given thus:—Section I.—a (E flat minor), b (D flat major), a; Section II.—c (B major); Section III.—a, b, a. Here, as everywhere in Chopin, the closes are worthy of particular notice.

Deux Nocturnes, Op. 27; dedicated to Mme. la Comtesse d'Appony. The second (D flat major) of these was no doubt conceived in a more auspicious moment than the first (C sharp minor), the most noteworthy peculiarity of which is the wide-meshed netting of the accompaniment (No. 16). As for the one in D flat, nothing can equal the finish and delicacy of execution, the flow of gentle feeling, rippled only by melancholy, and spreading out here and there in smooth expansiveness. But all this sweetness enervates; there is poison in it. We should not drink in these thirds, sixths, &c., without taking an antidote of Bach or Beethoven.

(No. 16.)



Vingt-quatre Préludes, Op. 28; dedicated to Mr. J. C. Kessler. The indefinite character and form of the prelude, no doubt, determined the choice of the title, which, however, does not describe the contents of this *opus*. Indeed, no one name could do so. This heterogeneous collection of pieces reminds me of nothing so much as of an artist's portfolio filled with drawings in all stages of forwardness—finished and unfinished, complete and incomplete compositions, sketches and mere memoranda, all mixed indiscriminately together. The finished works were either too small or too slight to be sent into the world separately, and the right mood for developing, completing, and giving the last touch to the rest was gone, and could not be found again. Schumann, after expressing his admiration for these preludes, adds, "This book contains morbid, feverish, and repellent matter." I do not think that there is much that could justly be called repellent; but the morbidity and feverishness of a considerable portion must be admitted. The circumstances under which they were composed explain the nature of these little poems and fragments of poems, and it happens that their genesis is better known than that of most other works of Chopin. The composition of a great number of them falls in the time of his stay at Majorca, whither he had gone with George Sand and her children for the restoration of his health. The great novelist has described the life of the small party on the Spanish island, and also particularly the state of health, moods, and artistic occupations of her friend, in "Un Hiver à Majorque," and in "Ma Vie." Chopin's condition was very precarious, and George Sand found that "the poor great artist was a detestable patient," who, "enduring pain not without courage, could not overcome the inquietude of his imagination." The deserted monastery in the mountains of Valdemora, where they had taken up their abode after various, for the most part unpleasant, experiences in Palma and its neighbourhood, was for him "full of terrors and phantoms, even when he was well . . . . On returning with my children from my nocturnal explorations," writes George Sand, "I found him, at ten o'clock in the evening, pale, before his pianoforte, with haggard eyes, and his hair as

if standing on end. It was some time before he could recognise us. He then made an effort to smile, and played to us sublime things he had just composed, or rather, terrible and heart-rending ideas which had taken hold of him, without his knowledge, in this hour of solitude, sadness, and terror." One other passage I must quote; it is too characteristic to be omitted. "It was here that he composed the most beautiful of those short pages which he modestly entitled preludes. They are masterpieces. Several present to the mind visions of deceased monks, and the sounds of funeral chants which haunted his imagination. Others are melancholy and suave; they occurred to him in the sunny and healthy hours, amidst the noise of the children laughing under the window, the distant sound of guitars, the singing of the birds under the humid foliage, and at the sight of the little pale roses full-blown on the snow. Others again are of a gloomy sadness, and, in charming the ear, break your heart." In examining the preludes we shall find not only that the novelist's account of their character is not a mere effort of her imagination, but also that her praise is not exaggerated, that many of these short pages are indeed masterpieces.

No. 1, a wild tearing along—*agitato, stretto, crescendo*—culminates in a *fortissimo*, and dies away into inaudibility. Arpeggios and suspensions are very effectively employed. No. 2 represents a twilight mood. The interweaving of the two parts entrusted to the left hand, and the wavering between tone and semitone, &c., are original. This short number closes abruptly. No. 3 brings us to a sunny spot—over a merry, busy current (left hand) soars a breezy melody. No. 4 is a little poem, the exquisitely sweet, languid pensiveness of which must be left undescribed. Notice the semitone progressions of the accompaniment. The composer seems to be absorbed in the narrow sphere of his *ego*, from which the wide, noisy world is for the time being shut out. In No. 5 the cross-purposes of the two hands, along with the suspensions and the general direction of the outlines, manifest an unsettled state of the mind—a state of discomfort, not of unhappiness—a restless yearning for one knows not what, a ceaseless prompting onward, one knows not whither. No. 6 is the one which, as George Sand relates, occurred to Chopin one evening whilst a lugubrious rain was falling; it "precipitates the soul into a frightful depression." She had gone that day with her son Maurice to Palma to make some purchases. Being delayed by heavy rain, they did not return at the expected time, which caused Chopin much anxiety. The disquiet of the patient "congealed into a kind of tranquil despair, and he played his admirable prelude weeping." When he saw his friends enter, he uttered a loud cry, and with a bewildered look and strange tone of voice he said to them, "I knew you were dead." He had dreamt that his friends had died, and not only they, but also himself. "He saw himself drowned in a lake; heavy ice-cold drops of water fell at regular intervals on his chest." When George Sand drew his attention to the drops of water falling at regular intervals on the roof, he denied having heard them, and grew even angry at the suggestion of what she designated as "imitative harmony." No. 7, a simple *andantino* of no more than sixteen bars, makes one dream of a dance. In No. 8, the contending rhythms (demisemiquavers in the right, semiquaver triplets and quavers in the left hand) and the uneven, fitful course of the melody produce a flutter which runs through the whole of the composition, and depicts well a state of anxiety and agitation (see illustration No. 17). No. 9 may be described as a solemn prayer that wells forth from the very depth of the heart. In No. 10, two restless, capricious bars are always con-

trasted by two calm and dignified ones. The joyous, gently flowing No. 11 comes to a premature conclusion. It is a pity, for one would like to have more of this bright vivacious thing. No. 12 is one of the more fully developed numbers, and might be called a study, but with the epithet "characteristic." It is founded on a motive of two notes. Of the beautifully melodious No. 13 let us particularly note the *più lento*, and the two peculiar closing bars. Compare No. 14 with the finale of the sonata in B flat minor. No. 15 is one of the longer pieces. After the first section in D flat major follows the second in C sharp minor. Here rises before one's mind the cloistered court of the monastery, and a procession of monks chanting lugubrious prayers, and carrying in the dark hours of night their departed brother to his last resting-place. It reminds us of the words of George Sand, that the monastery was to Chopin full of terrors and phantoms. The C sharp minor portion of this piece affects one like an oppressive dream. The re-entrance of the opening D flat major, which dispels this dreadful nightmare, comes upon one with the smiling freshness of dear familiar nature; only after these horrors of the imagination can we fully appreciate its serene beauty. In No. 16 the right hand begins, after the first impetuous bar, its headlong course, during which the left accompanies it with abrupt and pertinacious utterances, and does not stop to take breath till the end is reached. No. 17, one of the most spun-out preludes, reminds one at times of Mendelssohn's songs without words, and yet at times how different! No. 18 is a *recitativo furioso* performed by one who is just going to rush with his head through a wall—nay, in the fourth bar from the end one would almost surmise that the composer made the attempt (the C flat), with the well-known consequences—a flash of light, a stagger, and a dull buzzing pain with a general collapse. However, we ought not to make fun of it. Poor Chopin, no doubt, was in earnest. Still, we cannot help laughing at this unfortunate kind of heroism. If No. 19 were nothing else, it would be at least a good ground for finger gymnastics; but it is more—pretty and, a few twinges excepted, cheerily tuneful. No. 20 moves along solemnly with sustained chords and a hymn-like melody. No. 21 is one of the finest of the whole set. Amid so much feverish excitement and morbidity, which manifest themselves also here in the chromatic quaver figure, the *cantabile* has a calming and refreshing effect. No. 22 is another capital number—the left hand rushes impetuously and impatiently along; the right hand, agitated and breathless, tries to keep up with it. No. 23 is hardly more than a finger exercise, but a good one as far as the right hand is concerned. With No. 24, a passionate melody interspersed with fiery rockets, to which the left hand plays a heaven-scaling accompaniment, the *opus* closes.

(No. 17.)

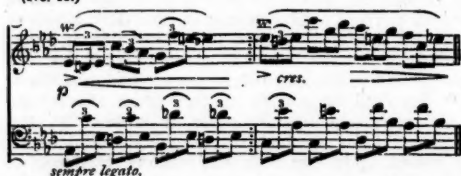


Impromptu, Op. 29; dedicated to Mme. la Comtesse de Lobau. What name has been more misapplied than that of Impromptu! Again and again we come on works thus baptised which bear upon them the distinct marks of painful effort and anxious filing, which may be said to smell of the midnight lamp, and to be dripping with the



labouring artificer's sweat. How Chopin composed this piece I don't know. Although an admired improviser, it is related that bringing forth was neither an easy nor a quick process with him. But be this as it may, this impromptu has quite the air of a spontaneous, unconstrained outpouring. The first section with its triplets bubbles forth and sparkles like a fountain on which the sun-rays that steal through the interstices of the overhanging foliage are playing. The F minor section is sung out clearly and heartily, with graces beautiful as nature's. The song over, our attention is again attracted by the harmonious murmuring and the changing lights of the water.

(No. 18.)



Quatre Mazurkas, Op. 30. The first mazurka (C minor), although pretty, hardly calls for any remark. When Schumann made the observation, which I have already quoted, that Chopin had not composed one mazurka in which there was not a poetical trait, or something new in form or expression, he drew the attention of the reader to the striving of the B minor towards F sharp minor in the second of these mazurkas, saying that the piece closes in the latter key (F sharp minor) "almost without one's noticing it." The most striking characteristic of the third mazurka (D flat major) is the vacillation between bold determination and cautious groping—the beginning always *forte* and *resoluto*, the sequence *pianissimo*, and the D flat major muffled with a flattened sixth. The D flat minor of the last four bars of the first part, with the progression of the augmented second, from the sixth to the seventh degree of the scale (B double flat, C natural), brings out these stealthy tactics still more distinctly. This teasing double-facedness goes on almost through the whole of the piece. I may mention further the bars leading to the return of the first theme, and the curious appearance of the tonic chord of D flat major in its plainest guise, and with the major third at the top, just after we have heard the minor chord. The most remarkable of the set, however, is the fourth mazurka (C sharp minor). Noticeable and more or less original are, for instance, the introductory bars, the instrumentation of the first subject, the wheeling round from C sharp minor to G sharp minor, and last, but certainly not least, that most daring close with its *vertebra* of consecutive fifths.

(No. 19.)



Schumann prophesied at the time that the German organists would be astonished, scandalised, and terrified—in fact, would "*die Hände über den Kopf zusammenschlagen*." Undeniably this is against all rule and precedent; not a word in any theoretical book, not a bar in the works of any classic, can be shown to justify such a malignant perpetration of consecutive fifths. But men of genius, as every one well knows, have not always submitted to the legislation of the theorists. For instance, Haydn, certainly

not one of the most rebellious subjects in the republic of the musical art, said with regard to Albrechtsberger's condemnation of consecutive fourths in strict counterpoint: "What is the good of such rules? Art is free, and should be fettered by no such mechanical regulations. The educated ear is the sole authority on all these questions." But not the ear alone; it is neither the only nor the highest judge. The artistic mind is a higher authority, and poetical considerations may sometimes determine its decision against the pleading of the ear. Schumann took up the cudgels for Chopin right valiantly. In my opinion Chopin's proceeding needs no defence. The end justified the means, and he who, after hearing the piece properly played—for, of course, the passage must not be judged by itself—does not feel that, cannot be convinced by words.

Scherzo, Op. 31; dedicated to Mlle. la Comtesse A. de Fürstenstein. "Scherzi did not exist before Chopin, at least not in this independence, of such electrifying boldness, impregnated with almost Shakespearean humour." This is a characteristic specimen of criticisms such as biographers are only too apt to indulge in—praise to their hero at the expense of everybody else. Undoubtedly, Chopin's scherzi are original, quite his own, no imitations of a received pattern—I have said already as much—but can any sane man, with Beethoven and his scherzi before him, seriously maintain that till Chopin composed his none existed of equal originality and electric boldness? That Beethoven's scherzi are parts of greater wholes is a consideration of no moment. And what are we to make of the Shakespearean humour? I can understand what is meant by Shakespearean universality and truth to nature, but what particular kind of humour he especially cultivated I do not know. If Karasowski, however, means to say that Chopin equals the great dramatist in the compass of his humour, that Chopin too explores and reveals the virtues and frailties, the wisdom and stupidity, of men in every possible manner, by laughing and weeping, smiling and sneering, sweetly loving and bitterly hating, then he must either be unacquainted with Shakespeare or so blinded by his admiration of Chopin as to be unable to see the latter as he really is. Schumann evinces a truer and keener sight when he compares the scherzo, Op. 31, to a poem of Byron's, "so tender, so bold, as full of love as of scorn." Indeed scorn—an element which certainly does not belong to what is generally understood by "humour" or jest either—plays an important part in Chopin's scherzi. The very beginning of Op. 31 offers an example. (No. 20.) And then we do not meet with a phrase of a more cheerful nature that is not clouded by sadness. Weber—I mention his name intentionally—would, for instance, in the D flat major portion, have concluded the melodic phrase in diatonic progression, and left the harmony pure. Now see what Chopin does (p. 539, 540).\* The *con anima* has this mark of melancholy still more distinctly impressed on its face. After the repetition of the capricious, impulsively passionate first section (B flat minor and D flat major) follows the delicious second (principal keys, A major, C sharp minor, E major), the expression of which is as indescribable as that of Leonardo da Vinci's La Gioconda. It is a pondering and wondering full of longing. In the C sharp minor portion, the deep, tender yearning with the urging undercurrent of feeling (p. 544, line 4, bars 8, &c.), the vague dreaming of the preceding portion of the section grows into wakefulness, and the fitful imagination is concentrated on one object. The section closes with a flowing passage, which, excepting the more passionate last bars, is of a sweet serenity. The whole of this section is repeated with merely dy-

\* Of Augener & Co.'s New Quarto Edition.

namical changes, and then we come to a kind of working-out section, a motive from the flowing conclusion and one from the C sharp minor portion of the second section, and one from the D flat major portion of the first section being made use of as material. This leads back to a repetition of the first section, concluding with a *coda* built up out of motives from the same section—very wild, *stretto*, with excruciating dissonances, and quite shortly before the end a sudden modulation to F major. There can be no doubt that this scherzo is a very important composition, richer and more varied in emotional incidents than the other works of Chopin that bear the same name.

No. 20.



Deux Nocturnes, Op. 32; dedicated to Mme. la Baronne de Billing. Both are pretty specimens of Chopin's style of writing in the soft, calm, and dreamy moods. Of the two, I prefer the quiet, pellucid first one. It is very simple, ornaments being very sparingly introduced. Towards the end, however, the composer flares up for a moment. An interrupted cadence disappoints us of the expected tonic, instead of which we hear E sharp reiterated as if on the kettle-drum, and along with this a lower E sharp and the higher notes *b, d, g, b*, dying away into mysterious silence. A passionate recitative with intervening abrupt chords brings the Nocturne to a close in B minor. The second has less originality and pith than the first.

Quatre Mazurkas, Op. 33; dedicated to Mlle. la Comtesse de Mostowska. They appear more popular than the preceding ones, not only "because we have become more familiar with the composer's manner," but because they are really more simple and natural. A charming, sweet plaintiveness distinguishes the first (*meno*, G sharp minor). The second (D major), on the other hand, is all liveliness. Wealth of subject-matter cannot be the cause of the pleasure we derive from it. The eight bars of the principal subject—the second four are the same as the first with only this difference, that the former close on the tonic, the latter on the dominant—are first repeated, then the whole of these sixteen bars are transposed into A major, whereupon they appear once more in the original key. After the second section, which consists of two parts (B flat major and F sharp minor, leading up to the dominant of D major—thirty-two bars including repeats), the first section appears again without any curtailment and alterations, and with a *coda* added to it. In fact, the beauty of the thing lies in the active, joyous, indefatigable spirit of the principal theme. The third mazurka (C major) is what the heading—*semplice*—indicates, and has a light heart, and an honest, straightforward air, at least the first and last parts. The entrance of the chord of the seventh on the second degree of the scale (bar 13) sounds rather harsh,

coming so unexpectedly on us. And the sudden breaking-in of the D major in the second part, immediately after C major, is like a slap in the face. The fourth (B minor), the most interesting of the four mazurkas, changes colour continually. Even if we consider no more than the sequence of keys, we get some idea of this. Section I.—B minor, F sharp minor, F sharp major, B minor, C major, B minor, F sharp minor and major, B minor, C major. Section II.—B flat major, E flat major (with flattened sixth). Section III.—repeats the first section. Section IV.—Once more the B flat major and E flat major of the second section, this time with a transition to B major. This section concludes with a very effective and original long unison passage. Hereupon follows Section V.—B minor, F sharp minor and major, B minor, C major of the first section, and finally, after the reiterated succession of tonic and dominant of the last-mentioned key, a sharp turn into B minor. But what is such a scheme of modulation without the bones and flesh that give reality to the thing, above all, without the spirit that animates it—the blitheness, the coquetry, the indignation, the winning graces, &c.?

Trois Valses Brillantes, Op. 34. Chopin's waltzes are not, like most of his works, *poésie intime*. The composer mixes here with the world—looks without rather than within him. How brisk the introductory bars of the first waltz (A flat major)! And what a striking manifestation of the spirit of that dance all that follows! We feel the wheeling motions, and where, at the seventeenth bar of the second part, the quaver figure enters, we think we see the flowing dresses sweeping round. Again, what vigour in the third part, and how coaxingly tender the fourth! And, lastly, the brilliant wind-up—the quavers intertwined with triplets! The waltz in A minor (*lento*) is of quite another, of a more retired and private, nature, an exception to the rule. Chopin evidently finds pleasure in giving way to this exquisite, sweet languor, in indulging in these melancholy thoughts. The C major portion is full of longing, the A major somewhat peevish. But the third waltz (*vivace*, F major), what a stretching of muscles! What a whirling! Mark the giddy motions of the melody beginning at bar seventeen. It is difficult for great composers to write good dance music; if they give themselves as they are, they appear in most cases somewhat heavy and stiff; and if they write down to the *vulgar* they are in danger of falling into insipidity. Chopin keeps out of the pitfall, commonplace and vulgarity; and "such flooding life moves within these waltzes, that they seem to have been improvised in the dancing salon."

Sonata, B flat minor, Op. 35. Liszt's remark, *Plus de volonté que d'inspiration*, is hardly applicable to this work, although he used the expression in speaking of Chopin's concertos and sonatas in general; for there is no lack of inspiration here, nor are there traces of painful unrewarded effort. Each of the four pieces of which the sonata consists is full of vigour, originality, and interest. But if they can be called a sonata is another question. Schumann, in his playful manner, speaks of caprice and wantonness, and insinuates that Chopin bound together four of his maddest children, and entitled them sonata, in order that he might perhaps under this name smuggle them in where otherwise they would not penetrate. Of course, this is a fancy of Schumann's. Still, one cannot help wondering whether the composer from the first intended to write a sonata and obtained this result—*amphora coepit instillui; currente rota cur urceus exit*?—or whether these four movements got into existence without any predestination, and were afterwards put under one cover. With all Schumann's admiration for Chopin and praise for this sonata, it appears to me that he does not give Chopin his due. There is something gigantic in

this work which, although it does not elevate and enoble, being for the most part a purposeless fuming, impresses us powerfully. The first movement begins with four bars *grave*, a groan full of pain (No. 21, *a*); then the



composer, in restless, breathless haste, is driven by his feelings onward, ever onward, till he comes to the lovely, peaceful second subject (in D flat major, a real contrast this time), which grows by-and-by more passionate, and in the concluding portion of the first part transcends the limits of propriety—*vide* those ugly dissonances. The connection of the close of the first part with the repetition of this and the beginning of the second part by means of the chord of the dominant seventh in A flat and that in D flat with the suspended sixth, is noteworthy. The strange second section, in which the first subject is carried out, has the appearance rather of an improvisation than of a composition. After this a few bars in  $\frac{3}{4}$ , fiercely wild (*stretto*) at first, but gradually subsiding, lead to the repeat in B flat major of the second subject—the first subject does not appear again in its original form. To the close, which is like that of the corresponding section in the first part ( $\frac{3}{4}$ ), is added a *coda* ( $\frac{3}{4}$ ), introducing the characteristic motive of the first subject. In the scherzo, the grandest movement and the climax of the sonata, the gloom and the threatening power which rises to a higher and higher pitch, become quite weird and fear-inspiring; it affects us like lowering clouds, rolling of thunder, and howling and whistling of the wind—to the latter, for instance, the chromatic successions of chords of the sixth may not inappropriately be likened. The *più lento* is certainly one of the most scherzo-like thoughts in Chopin's scherzi—so light and joyful, yet a volcano is murmuring under this serenity. The return of this *più lento*, after the repeat of the first section, is very fine and beneficently refreshing, like nature after a storm. The *marche funèbre* ranks among Chopin's best known and most highly appreciated pieces. Liszt mentions it with particular distinction, and grows justly eloquent over it. I do not altogether understand Schumann's objection:—"It is still more gloomy than the scherzo," he says, "and contains even much that is repulsive; in its place an *adagio*, perhaps in D flat, would have had an incomparably finer effect." The dull, monotonous sounds, above which at first there rise only from time to time regretful complaints, are interrupted at the D flat major by an outbreak of passionate questioning, or rather appealing, which anon subsides into the former dull brooding. The second and third parts are like a look of hope into the beatific regions of a beyond for a reunion of what now is severed. The last movement may be counted among the curiosities of composition—a *presto*  $\frac{3}{4}$  in B flat minor of seventy-five bars, an endless series of triplets from beginning to end in octaves (No 21, *b*). It calls up in one's



mind the solitude and dreariness of a desert. "The last movement is more like mockery than music." But Schumann adds, truly and wisely, "and yet one confesses to one's self that also out of this unmelodious and joyless movement a peculiar dismal spirit breathes upon us, who keeps down with a strong hand that which would revolt, so that we obey, as if we were charmed, without murmuring, but also without praising, for that is no music. Thus the sonata concludes, as it began, enigmatical, like a sphinx with a mocking smile." J. W. Davison, in the preface to an edition of Chopin's mazurkas, relates that Mendelssohn, on being questioned about the finale of one of Chopin's sonatas—I think it must have been the one before us—said briefly and bitterly, "Oh, I abhor it!" H. Barbedette remarks in his "Chopin," a criticism without insight and originality, of this finale, "*C'est Lazare grattant de ses ongles la pierre de son tombeau et tombant épuisé de fatigue, de faim et de désespoir.*" After having quoted this powerful effort of imaginative interpretation, I feel I wronged the gentleman in saying that his criticism is wanting in originality. But enough of Op. 35, its critics and commentators!

Deuxième Impromptu, Op. 36 (F sharp major  $\frac{3}{4}$ ). Like the first, a true impromptu; but whilst the first is a fresh and lusty welling forth of joy amidst the pleasures of a present reality, this is a dreamy lingering over thoughts and scenes of the imagination that appear and vanish like dissolving views. One would wish to have a programme of this piece. Without such assistance the D major section of the impromptu is insignificant. We want to see, or at least to know, who are the persons that walk in the procession which the music accompanies. Some bars in the second half of this section remind one of Schumann's fantasia in C. After this section a curious transition leads in again the theme, which first appeared in F sharp major, in F major, and with a triplet accompaniment. When F sharp major is once more reached, the theme is still further varied (melodically), till at last the wondrous fairy-like phrase from the first section brings the piece to a conclusion. This impromptu is inferior to the first, having less pith in it; but its tender sweetness and euphoniousness cannot be denied. The idle forgetfulness of the more serious duties and the deep miseries of life in the enjoyment of a *dolce far niente* recalls Schubert and his Fantasia, Op. 78, and other works.

Deux Nocturnes, Op. 37 (G minor and G major), are two of the finest of this species of Chopin's works, but of contrasting natures. The first and last sections of the one in G minor are plaintive and longing, and have a wailing accompaniment; the chord progressions of the middle section glide along hymn-like. Were it possible to praise one part more emphatically than another without committing an injustice, I would speak of the melodic exquisiteness of the first motive. But already I see other parts rise reproachfully before my repentant conscience. A beautiful sensuousness distinguishes the Nocturne in G major, being luscious, soft, rounded, and not without a certain degree of languor. The successions of thirds and sixths, the semitone progressions, the rocking motion, the modulations (note especially those of the first section and the transition from that to the second), all tend to express the essential character. (No. 22.) The second section in



C major reappears in E major, after a repetition of part of the first section; a few bars of the latter and a reminiscence of the former conclude the Nocturne. But let us not tarry too long in the treacherous atmosphere of this Capua—it bewitches and unmans.

(No. 22.)



Deuxième Ballade, Op. 38 (F major); dedicated to R. Schumann. The latter tells us a rather interesting fact in his notice of this Ballade. He heard Chopin play it in Leipzig before its publication, and at that time the passionate middle parts did not exist, and the piece closed in F major, now it closes in A minor. Schumann's opinion of this ballad is that, as a work of art, it stands below the first, yet is not less fantastic and *geistreich*. If two such wholly dissimilar things can be compared and weighed in this fashion, Schumann is very likely right; but I rather think they cannot. The second ballad possesses beauties in no way inferior to those of the first. What can be finer than the simple strains of the opening section! They sound as if they had been drawn from the people's storehouse of song. The entrance of the *presto* surprises, and seems out of keeping with what precedes; but what we hear after the return of the *tempo 1<sup>mo</sup>*—the development of those simple strains, or rather the cogitations on them—justifies the presence of the *presto*. The second appearance of the latter leads to an urging restless *coda* in A minor, which closes in the same key and *pianissimo* with a few bars of the simple, serene, now veiled, first strain.

Troisième Scherzo, Op. 39 (C sharp minor); dedicated to Mr. A. Gutmann. Were it not that we attach, especially since Mendelssohn's time, the ideas of lightness and light-heartedness to the word *capriccio*, this would certainly be the more descriptive name for the things Chopin entitled scherzo. The name would be especially suitable for this scherzo, with its capricious starts and changes, its rudderless drifting. Peevishness, a fierce scornfulness, and a fretful agitation, may be heard in these sounds, of jest and humour there is nothing perceptible. At any rate, the curled lip, as it were, contradicts the jesting words, and the careless exterior does not altogether cover the seething rage within. But with the *meno mosso* (D flat major) come pleasanter thoughts. The hymn-like snatches of sustained melody with the intervening airy interludes are very lovely. After this section the first returns again, and after the first once more the second in E major. An animated *coda* concludes the whole. These are the principal features, to describe all the whims is of course impossible. I have also left unnoticed such subsidiary and transitional parts as the passage work on page 635, in the middle of the first section, and the latter part of the second section on its reappearance. You may call this work an *extravaganza*,

and point out its grotesqueness, but you must admit that only by this erratic character of the form, and these spasmodic movements, could be expressed the peculiar restiveness, fitfulness, and waywardness of thought and feeling that characterise Chopin's individuality. To these unclassical qualities—for classical art is above all plastic and self-possessed—combined as they are with a high degree of refinement and delicacy, his compositions owe much of their peculiar charm.

Deux Polonaises, Op. 40; dedicated to Mr. J. Fontana. A greater contrast than these Polonaises can hardly be imagined. In the first (A major) the mind of the composer is fixed on one elating thought—he sees the gallantly advancing chivalry of Poland, determination in every look and gesture; he hears rising above the noise of stamping horses and the clash of arms their bold challenge scornfully hurled at the enemy; in the second (C minor), on the other hand, the mind of the composer turns from one depressing or exasperating thought to another—he reviews the different aspects of his country's unhappy state, its sullen discontent, fretful agitation, and uncertain hopes. The manly Polonaise in A major, one of the simplest (not easiest) compositions of Chopin, is the most popular of his Polonaises. The second Polonaise, however, although not so often heard, is the more interesting one, the emotional contents being more varied, and engaging more our sympathy. Further, the pianoforte, however fully and effectively employed, cannot do justice to the martial music of the one, whilst its capacities are well suited for the rendering of the less material effects of the other. I should like to quote from the second part, with its chafing agitation, from the trio-like part in A flat major with its fitful play between light and shade, and from the recurring portion of the first part, at the end of the piece, with the added wailing voice; but as this would take up too much space, I shall confine myself to one example, illustrative of effects which in their subtlety we do not find in any other composer.

(No. 23.)



(To be continued.)

#### BIRMINGHAM MUSICAL FESTIVAL.

THE Birmingham Musical Festival, which took place on 26th, 27th, 28th, and 29th August, was not so successful financially as have been some of the later triennial demonstrations in aid of the General Hospital. In 1876, when the entire receipts were £15,160, the return over expenditure was £6,071; in 1879 the receipts were £11,729, so that it may naturally be assumed that but a very small margin of profits was left. The committee, with Lord Norton as President, had nevertheless spared no effort to make the proceedings as attractive as could be desired consistently with perfect safety. The pro-

gramme, if not striking for novelties, was well selected; the principal vocalists could hardly have been better chosen, either for efficiency or popularity; the orchestra, under Sir Michael Costa, was strong in number and talent; and the chorus, under Mr. Stockley, was, as usual, a most distinguished feature in the scheme. Although, then, the attendance on the morning of Tuesday, 26th, showed a sad falling off, and foreshadowed a gloomy result for the enterprise as a speculation, the performance of *Elijah*, the opening selection, gave all necessary promise for the artistic success of the gathering. Mme. Gerster, Mme. Patey, Mme. Trebelli, Mr. E. Lloyd, and Mr. Santley, were the principals; Mrs. Sutton, Mr. Woodhall, Mr. Pountney, and Mr. Campion, supporting them in the double quartet, "For he shall give his angels." Mme. Gerster's laurels will lose none of their beauty from her appearance in this new light. Her English was most pleasing and accurate in intonation, and her singing was in harmony with the sacred subject—qualities so rarely imported into oratorio by operatic artists. Her rendering of the air, "Hear ye, Israel," was very fine indeed. Mr. Santley gave the noble solos of the prophet with all his old force. In the evening the main feature of the miscellaneous concert was a cantata on Schiller's "Lay of the Bell," by Herr Max Bruch, who himself conducted its performance. The poem is not the best that could be found to give opportunity for decided musical characterisation and vigorous expression, and the composer has perhaps not availed himself fully even of the limited contrasts at his disposal. One or two concerted numbers are effective, but there is a want of force about the rest, and what interest there was in the representation was rather for technical merits than life or melody. The interpretation devolved upon Mmes. Lemmens-Sherrington and Trebelli, Mr. Rigby and Herr Henschel, the bass part of the master being the most prominent—a fact in itself affording one element towards the constitution of a heavy piece. The *Semiramide* and *Fra Diavolo* overtures were the instrumental items in the remaining portion of the programme, which was varied by songs and duets, Mr. Lloyd, Miss Anne Williams, Mme. Gerster, and Mme. Patey, being the vocalists. *Moses in Egypt* was the oratorio on Wednesday morning, with Messrs. Lloyd, Cummings, Santley, Henschel, Mmes. Sherrington, Anna Williams and Trebelli; and in the evening, Beethoven's Symphony No. 7, and a concert overture in F by Dr. C. Swinnerton Heap, at one time Mendelssohn Scholar at the Royal Academy in London, introduced severally the two parts of a mixed concert by the same artists, with Mmes. Gerster and Patey, Mr. Rigby and Mr. Maas. Dr. Heap's composition was a novelty, and this was its principal merit; beyond a fair proportion of musicianly skill in the treatment there was no other element worthy of special comment.

The part song, "The Silent Land," also by a local musician, Mr. A. R. Gaul, was made remarkable by the splendid style in which the chorus, directed by Mr. Stockley, sang it. Excellent as was the performance of the choir throughout the week, this little piece stands out brightly from among a wealth of gems as having received the highest polish and the best mounting.

The *Messiah* was the oratorio on Thursday morning, and was, of course, adequately interpreted by Messrs. Maas, who was excellent, Santley, and Henschel; Mesdames Sherrington, Williams, Trebelli, and Patey; Mr. Harper once more contributing the trumpet obbligato in the last part. The concert following introduced the new cantata, by M. de Saint-Saëns, in which, after the "Lyre and the Harp" of V. Hugo, the composer has depicted the

struggle in a poet's mind between the antagonistic influences of Paganism and Christianity—the voices of good and evil being heard at times in appeal, temptation, warning, or menace. By a judicious prominence of the organ on the one hand, and a preponderance on the other of the lighter resources of the orchestra, a first grand contrast is ensured; and the varying phases of the musical duologue are developed from this starting point with poetic sympathy and musicianly skill.

The Cantata is arranged in two parts, each having six numbers, the utterances or expression of the lyre and the harp alternately. These second expressions are given through the medium of solo or chorus, as the fancy of the composer determined, and not according to any plan of regular contrast. A short prelude in the somewhat unusual key of E flat minor, is given to the organ without harmonies, the violins entering à la Veuusberg scene in *Tannhäuser*, and thus introducing the chorus "Dors O fils d'Apollon" (Sleep, Apollo's fair son). In this chorus, the utterance of the Lyre, the chief point of note is the variety and novelty of the orchestral colouring combined with the organ tone, the voices playing altogether an almost unimportant part. The first speech of the harp is delivered by the contralto voice to the accompaniment of the organ, the theme which stood as introduction being again employed. To this succeeds a beautiful chorus (the Lyre), "Ton jeune âge est cher à la gloire" (Youth like thine is cherished by glory). Once more the contralto voice is heard, and this time is joined by the solo bass in responsive couplets. A very fine chorus, "Chante!" (Sing on!), with a soli quartet, tell of the pleasures of indulgence. This, the longest number in the work, is by no means the least interesting, but here again it is because of the originality of the scoring. One of the most noteworthy among the melodies is that which concludes the first part, the tenor solo, "Dieu, par qui tout forfait s'expie" (God, the monarch of all creation), with its chorale-like effects helped by quaint organ-like accompaniment.

The soprano solo, "L'aigle est l'oiseau de Dieu," which opens the second part, is one of the most striking examples of modern scoring in the work; it is, moreover, interesting because of the melodious and thoroughly vocal character of the voice part. As it was sung by Mme. Sherrington with all needful artistic expression it is not at all surprising that it made a most favourable impression. There is a remarkable flute obbligato part in this number, which was appreciatively played by Mr. Svendsen. A chorus for female voices which follows, "Aime! Eros règne à Gnide," with solos for soprano and alto, has a quasi-barbaric melody, the effect of which is heightened by the peculiarity of the orchestral colouring; and the duet for tenor and contralto, "L'amour divine," is perhaps the most beautiful portion of the whole work, distinguished by a novel and original orchestral figure, which pervades the whole like a tinge of sunlight through the changing autumnal leaves. The barytone solo "Jouis! c'est au fleuve des ombres," was magnificently sung by Mr. Santley, who supplied some fresh English words for the song more in character with the spirit of the original, and certainly more vocal and sensible than those printed in the book. It is not, however, a thoroughly good song, and the straining after effect somewhat impairs the unity of the tissue. Once more the solo voices unite in the quartet, "Soutiens ton frère," which is fugal in its imitations and church-like in its harmonies and accompaniments. The final chorus, "Le poète écoutait," maintains at the outset the ecclesiastical character suggested in the preceding number, probably to illustrate the text which implies the offering of a sacred hymn



with this exalted strain. This, by the way, is founded upon the theme of the introduction, only treated in the major instead of the minor, and in notes of augmented value. The cantata is very interesting, more, perhaps, as an example of clever orchestral scoring than for the attraction of the voice parts. There is, notwithstanding, much that will find its way into the hearts of musicians, who will appreciate its construction and the evident effort of the author to give a poetical character to his work. Associated with a translation better calculated to satisfy the mind, the work would become popular with choral societies, for it would be necessary to have words of reasonable import adapted for singing in order to awaken the attention to the music, which at first would scarcely show in a sufficiently engaging manner to be accepted for itself without a more intimate knowledge. Of the two new cantatas done at the festival, *The Lyre and the Harp* has the greater chance of popularity, but it is not likely to be a sudden one, as the merits of the composition are too occult to be patent to the many. There are some noble passages in the true spirit of sacred feeling, and much melody and beauty speaking for the purer creed; and if M. de Saint-Saëns has offended the hypercritics by looking at the sensuous rather than the abstract side of the religion of Greece and Rome, he has in doing so adopted the best course, not only for effect, but for colour. The sensuous text of his Pagan music lends greater dignity by comparison to the spiritual pleadings of his Christian arguments, and besides, after all, is more in harmony with the verses than would have been an attempt to rehabilitate the gods of the past in a setting founded upon the lectures of Max Müller. The three or four soli and several concerted pieces were charmingly sung by Mr. Cummings, Mr. Santley, Mme. Sherrington, and Mme. Patey; and the choir and orchestra, of which more than usual was required, were heard to all necessary advantage. The overtures of the evening were Nicolai's *Merry Wives of Windsor* and *William Tell*. The miscellaneous items were of familiar character, and were sung by Messrs. Maas, Cummings, Rigby, King, Santley, and Henschel; Meses. Gerster, Sherrington, A. Williams, and Patey. Cherubini's Requiem and Mendelssohn's "Hymn of Praise," were the main features on Friday morning, the latter being the more pleasingly rendered, with Mr. Lloyd and Mme. Sherrington as principal vocalists. Between the two works Mme. Gerster gave Schubert's "Salve Regina," and Mr. Santley and Chorus, Costa's offertorium "Date Sonitum." *Israel in Egypt* closed the proceedings, Messrs. Rigby, Henschel, and Bridson, Mme. Sherrington, Miss Williams, and Mme. Patey having good support from the choir, whose leader, as well as Sir M. Costa, were accorded a hearty round of applause on the breaking up of the festival. Looking at its results as a whole, and admitting that it is better to depend upon tried friends than to risk too much upon new adventures, one may still repeat the old complaint that the demonstration has had little individuality. With two or three exceptions there was nothing to distinguish it from a series of concerts at Exeter Hall or at Kensington; one native work alone, and that of no pretension, has been presented; nor has any new artist appeared. Mme. Gerster and Mr. Maas were already favourably known, and their coadjutors had been already identified with the work they undertook. To speak therefore at length either of the items of the programme or of the performance of them would be idle repetition. Let us hope that the next three years will bring to light a few works, some of them home productions, which even a cautious management may adopt without fear. Our festival repertoire sadly wants freshening.

## THE HEREFORD FESTIVAL.

"THE Festival of the Three Choirs," as many of the papers persistently call the meeting at Hereford, commenced on September 9th, and ended on the 12th. The history of the festival from its rise after the annual course of the members of the Choirs of Hereford, Worcester, and Gloucester, has often been told. The sermon by Dr. Bisse in 1723, appealing for the support of clerical charities, has been referred to as the starting-point of a new career in the history of these meetings. What that history has been is scarcely matter for present inquiry; it is enough to say that the institution on whose behalf the meetings are undertaken still flourishes, having been supported by various expedients in connection with things as musical as are ordinarily given at such festivals. The old plan, or rather the plan which is accepted as having the authority of custom as the standard of proceeding, has not been lost sight of at Hereford. Worcester has attempted to make the festival a special religious function, but without any artistic success; and now the members of the Gloucester Choir have declined to take part in the performances, as they consider that the remuneration offered for their services and the outside estimate of the services themselves are insufficient. These things considered, it is right to speak of the meeting just concluded as the Hereford Festival, rather than that of the Three Choirs. Altered views have brought about certain changes which none can think undesirable. The customary ball during the week has long been a thing of the past, in connection with the festival. The festival performances, taking place as they do in a consecrated building, are made in some sort conformable by the addition of introductory and valedictory prayers. By this means the final cause of scandal is removed and art is none the worse. The financial success was assured, or rather the affair was held free from loss by the guarantees of some 150 stewards, consisting of the clergy, nobility, and gentry of the town and county. These gentlemen, in addition to such work as is supposed to occupy stewards during the week, take upon themselves to make good any loss that may occur in a deficiency between the receipts and the expenditure. It is gratifying to be able to say that no demand will be made upon their purses this year. The principal vocalists were Mme. Albani (this being her first public appearance during the year), Miss Emma Thursby, Miss Anna Williams, Miss De Fonblanque, Mme. Enriquez, Mme. Patey, Mr. W. H. Cummings, Mr. Barton McGuckin, Mr. Thurley Beale, and Mr. Santley. The orchestra, formed of sixty-eight players, was led by Mr. H. Weist Hill, Mr. H. C. Cooper being solo violinist. A special organ was built for the performances, at which Mr. Done, organist of Worcester, presided, Mr. C. Harford Lloyd, organist of Gloucester, acting as accompanist at the pianoforte at the evening performances. The chorus was made up of local people and a few voices from Bradford, Durham, London, Windsor, and other places, and the duty of conductor of the whole rested upon Mr. Langdon Colborne, the organist of the cathedral at Hereford. The works selected for performance were the time-honoured *Messiah*, the *Elijah*, without which no modern festival programme seems complete; Purcell's "Te Deum" in D; two parts of Bach's *Christmas Oratorio*; Spohr's 84th Psalm, "How lovely are thy dwellings fair;" Mozart's "Pignus futuræ gloriæ," from the Litany in B flat; Mendelssohn's 95th Psalm, and "Hear my prayer;" Sullivan's *Light of the World*, and Haydn's "Imperial Mass;" Mendelssohn's "Scotch Symphony," and *Hebrides* overture; Beethoven's "Eroica," and

the first movement of the violin concerto; Weber's *Der Freischütz* overture, and many lesser vocal works more or less pleasing, if not interesting.

One of the particular features of this meeting at Hereford is the series of services in the cathedral, at which the members of the several choirs assist. At these services many of the best specimens of the works of cathedral writers are introduced. This year the course of classic elegance and solidity was somewhat marred by the introduction of a "Te Deum" and "Benedictus" by Sir Herbert Oakeley; for the work was chiefly remarkable for its lack of inspiration and connection of ideas. Continuity it possesses to a certain degree, as it continues to oppress the ear some ten or twelve minutes longer than is absolutely necessary.

The sermon at the festival was preached by Canon Smith, his text being the first five verses of the 128th Psalm.

The performance of *Elijah*, which opened the festival, was very fine; the chorus-singing was especially commendable; in fact, all the work given to the chorus was most truly enjoyable, and as the solos were carefully and effectively sung, nothing was needed to confirm the artistic success of the work of the week in a general way.

The only ragged performance was that of *The Light of the World*, which was conducted by the composer, Mr. Arthur Sullivan, in a spiritless and lackadaisical fashion. The oratorio has many beauties which, taken from out of the mass of needless rapidity, would make a respectable work. As it stands, it does not engage the sympathies of the hearers. It is said that the faulty performance was due to insufficient rehearsals; this implies a certain amount of disrespect to the public, to say nothing of indifference on the part of those who should have been concerned to produce the work carefully. At the miscellaneous concert in the evening Mr. Sullivan met with a very hearty reception, but his style of conducting did not gain in power or liveliness in consequence; so that the works down were given in a style as unlike other performances or readings of them as it is possible to desire, still those who enjoy variety had the opportunity for indulgence.

The *Messiah*, as usual, completed the oratorio performances. There was, however, a concert of church-music in the Shire Hall in the evening, which attracted a special few. The donations during the week amounted to £868, and although it was £282 less than that collected in 1876, the exceptional circumstances of that time may be fairly set against the present, and the result may perhaps be counted as favourable.

## Foreign Correspondence.

### MUSIC IN PARIS.

(FROM A CORRESPONDENT.)

September 15, 1879.

THE Trocadéro concerts are still the order of the day, so far as earnest music is concerned. Although the concerts in the Palais de l'Industrie, and the numberless open-air concerts, are by no means to be ignored, especially the "Concerts Besselièvre," in which really good music has been played, still they are for the most part merely for amusement, and have no other aim. Those people who need more than this will sacrifice the open air and enticing gardens, as is proved by the well-filled Salle des Fêtes, even during the loveliest weather. The first concert which we have now to record was given on the 4th of August by M. Adolphe Deslandres, organist of "Saint Marie." He was assisted by the violinist, Mlle. Tayau; the vocalists, Mme. Boidin-Puisais, M. Manoury, &c. &c. The

organ compositions given were mostly by M. Deslandres himself. His last solo—in this case last, but not least—was the fugue in G minor by J. S. Bach. On August 24th and 31st, and September 7th, a composition, "Athalie" (Racine's tragedy), by Félix Clément, was given, with the co-operation of Mmes. Léon Kerst, Boidin-Puisais, and Marie Fressat. Mlle. Rousseil and M. Silvain declaimed. The orchestra and chorus, consisting of seventy performers, were under the direction of M. Maton. This work is sufficiently interesting, and contains one or two charming numbers. It was well given, and the performance was much enhanced by the beautiful declamation. Unfortunately the salle contains a fatal echo. One listened to the voice of the echo rather than to that of the declaimers. The effect was weird. This echo is not perceptible in all parts of the salle, and we have never noticed that it interfered with the effect of music. It is only for *speaking* that it is so unrelenting.

On August 28th a concert was given, under the patronage "de l'événement, au bénéfice des Incendies Alsaciens de Châtenois," with the co-operation of Mlle. Carlotta Patti (whose marriage with M. de Munck, the violoncellist, took place some days afterwards at the Church de la Trinité), Mlle. Richard (of the Opera), M. Talazac (Opéra Comique), &c. &c., and the band of "La Garde Républicaine." The concert was in every way a success.

On September 14th a concert was given by M. Albert Vinentini, with the assistance of Mlle. Sarah Bernhardt and M. Coquelin Aîné (of the Comédie Française), who recited, and of many well-known musicians, amongst whom we may mention, since space does not permit us to mention all, Mlle. Tayau, Mme. Engally (de l'Opéra Comique), M. Guilmant, and M. T. Ritter. Of this last, he played with his well-known skill; but for all real lovers of music who respect the rights and honours of composers, he could only be designated as a dexterous plagiarist on this occasion. Various compositions by Massenet, Joncières, O'Kelly, Gounod, Handel, D'Haverman, Salvayre, and Delibes, were well performed.

The following extract from "Le Voltaire," of the 7th of September, written by M. Saint-Saëns, concerning the Birmingham Festival, will certainly be acceptable to English readers:—"I wish that those persons who deny all musical sentiment in the English people could hear the Birmingham chorists. This marvellous chorus unites accuracy, rhythm, and precise time, fineness of nuance, charm of sonority—everything. If the people, who sing thus are not musicians, they acquit themselves exactly as if they were the best musicians in the world. It is to be remarked that if at the last moment other nuances or other movements than those of which they have contracted the habit are demanded of them, they accord immediately and perfectly all that is desired. Difficult intonations, dangerous *pianissimi* on high notes, are nothing for them. That such singers are not musically organised it is impossible for me to admit; and if one admits it, then a still greater merit ought to be granted them than to those who, being better organised, do not arrive always at the same results. Let us frankly learn to recognise the good qualities of others; the contrary will injure no one but ourselves. It is certain that one can sing as well in Paris as in England. The choruses directed by M. Lamoureux attain a perfection which cannot be surpassed; but such performances are only accidental with us, instead of being the result of permanent institutions, because one does not find in France a large enough number of amateurs who love music sufficiently to give themselves up completely to regular rehearsals during any length of time."

We cannot close this notice without rendering our tribute to the memory of Baron Taylor, whose loss by death will be keenly felt in Paris. His father was an Englishman, and his mother Flemish, but he himself was French, except—if it may be permitted to us to express such an opinion—in his talent for organisation, and rendering help to those in distress. Without being rich, he nevertheless instituted the "Association des Artistes Musiciens," equally one for painters, inventors, for the industrial arts, for teachers, and for dramatists. As a soldier he fought well for France in 1813, and distinguished himself later on in the Spanish war. He wrote, in conjunction with M. Nodier, a drama entitled *Bertram*, which was played 200 times.

It is to him, in his capacity of "Commissaire Royal près le Théâtre Français," that Victor Hugo owes the first representation of *Hernani*, Alexander Dumas that of *Henri III.* His funeral service was celebrated Sept. 14th, in the Church of St. Eustache, and was one of the most splendid musical services ever held. The hearse was covered with superb wreaths of the loveliest flowers, and violet and yellow immortelles. All the theatres and all the associations which Baron Taylor has formed thus rendered their last homage to his memory. The President of the Republic and the Ministry were represented. The funeral orations at the grave (Père la Chaise) were pronounced by M. Hébert, M. Jules Simon, M. Dumas, and M. Maquet. In the name of the Freemasons, a member of the Scotch rite spoke, and threw into the grave a branch of acacia, as a symbol of masonic meaning.

The musical world is also impoverished by the death of M. Gustav Roger, a well-known singer and comedian, who died Sept. 12. A musical service in his honour was held Sept. 16, in the Church of Notre Dame de la Lorette.

### MUSIC IN NORTH GERMANY.

LEIPZIG, September, 1879.

The first important event of this season was the representation of Goldmark's opera *Die Königin von Saba* at the Leipzig town theatre. This work has already attained a great reputation. At Vienna, Homburg, and Prague, it was performed with success, while at Turin it actually created a sensation. Some of Goldmark's former works, such as *Sakuntala*, the suite "*Ländliche Hochzeit*" (country wedding), caused us to take a warm interest in this gifted composer; we went therefore to the performance of his opera with great expectation. We now at once confess that the work disappointed us greatly. The libretto of the opera is not good, and is in some parts even repulsive. It is not stated who adapted Mosenthal's text, but whoever that may be thinks that an opera text may consist of absurdities strung together as long as they are relieved by spectacular scenes and fantastical ballets.

Goldmark's music to this text is somewhat forced, and not spontaneous. One cannot say it is without melody, but the melodic parts are laboured, and show that the aim of the author was to be as peculiarly original as he could, without much thought for beauty or symmetry. The attempt of giving to the whole an ancient Jewish oriental colouring is shown everywhere with much ostentation. It is undeniable that in the instrumentation there is much that is interesting to the musician, but in this even Goldmark goes much too far. In Scene 3 of Act I., for instance, the entire chorus for female voices (F major, ♯ time), "*Der Freund ist dem*," is accompanied by triangle and tambourine. This may be very oriental, but it spoils the rhythm of an already trivial melody, while the instruments themselves make a ridiculous noise. That Goldmark in setting this text has emancipated himself from the fetters of the prescribed forms of art, and instead of broadly-worked-out ideas has only put small bits, mosaic-like, together, must not be found much fault with nowadays. The composers of the next operatic school hold that the prescribed forms to which Beethoven, Mozart, Weber, Boieldieu, Méhul, Cherubini, Auber, Rossini, and Lortzing adhered are now antiquated. But even Richard Wagner, who is the leader of this particular line of thinking, does not despise in his operas *Holländer*, *Tannhäuser*, *Lohengrin*, and *Meistersinger*, to adopt the old forms whenever he has anything fine or valuable to say. In the *Königin von Saba*, however, the pieces which are worked out in the old form are unfortunately the weakest and the most valueless; so are also the preludes to the first and second acts, the marches and ballet music, as far as invention goes, very poor. Act IV. has, however, a number of interesting details and scenic pomp, which will no doubt attract a public anxious of sight-seeing accompanied with music. For these reasons we suppose that the opera will also here have a run. Amongst the interesting parts we place in first line the short songs of the Salammith in Scene 3 of Act I.; the slow movement of Scene 6 of Act I. as far as Assad's solo goes; the tranquil ensemble movement of the first

finale, "*Dieses Auge, diese Züge*," certainly the most pleasing part of the opera, and then Scene 3 of Act II. and Scene 2 of Act IV., which were, however, omitted in the first performance. Generally speaking, the first two acts of the opera are the most successful.

### Reviews.

*Mozart's Werke.* Serie XVI.: Concerte für das Pianoforte und Orchester. Nos. 5, 6, 7, 8, 22—28 (175, 238, 242, 246, 482, 488, 491, 503, 537, 595, 382, K.). Serie VIII.: Symphonien. Nos. 1—9 (16, 17, 18, 19, 22, 43, 45, 48, 73, K.). Leipzig: Breitkopf & Härtel.

UNLESS we fix our eyes on only one class of Mozart's compositions, and then calculate the proportion it bears to the total of his achievements, we shall never fully realise the gigantic voluminousness of his life's work. What a mass of matter the four volumes of the now completely issued Series XVI. contain! Twenty-eight concertos, with orchestral accompaniments, the scores of which fill no less than 1,307 pages of large-sized paper! And yet what an insignificantly small fraction this section turns out to be when compared with the rest—the operas, symphonies, chamber-music, masses, &c.! The contemplation of these volumes gives rise to melancholy reflections. Here are twenty-eight works of one of the greatest musical geniuses, if not the greatest, which, with one or two exceptions, have fallen a prey to oblivion. Is, then, fashion the all-powerful mistress in matters musical? Do these concertos really deserve their fate? But of this anon.

The first four concertos at the head of this notice belong to Mozart's earlier works, being respectively composed in 1773, January, 1776, February, 1776, and April, 1776. The third of these, the concerto for three pianofortes in F major, attracts one's attention chiefly. The combination of three pianofortes has not often been attempted. Let us be thankful that this is so, for there are good reasons why it should not be done. We heard the concerto on the 15th December, 1877, at one of the concerts of chamber-music in the Gewandhaus, Leipzig, on which occasion was also played Bach's concerto in D minor for three pianofortes. It was announced as a novelty, and, indeed, could not be known but by very few musicians, it being at that time still in MS. Mozart's treatment of the three pianofortes contrasts curiously with the contrapuntal style of Bach—the three solo instruments gambol about like gamesome kittens. Instead of a rich, complex interweaving of parts, we have here alternation and combination in playful emulation, mutual support and reinforcement, and subordination of one or two under the third. The *cadenzas* are not the least interesting feature of the concerto. The arrangement for two pianofortes by the composer himself is likewise printed in the score, and proves that the individual importance of the three partners is not very great, seeing that one of them could be annihilated without much loss to the concern. The ideal contents of the work are of the lightest weight, and the orchestral parts (strings, two oboes, and two horns) less active than is usual with Mozart. However, we must not forget to add that a pleasant smile overspreads and a charming grace is diffused through the whole of this composition.

The concertos in the fourth volume (Nos. 22—28) take us at once about ten years onward, to 1785, 1786, 1788, and 1791. They belong to the seventeen concertos which Mozart composed at Vienna, and in them things assume quite another aspect. Everything betokens technical mastery and mental maturity.

And now we wish to make an appeal for a revival of the best of Mozart's concertos, being induced to do so by the conviction of the high value and beauty of their truly symphonic contents. To be sure, the pianoforte part is no longer brilliant—at times it is, according to our notions, even decidedly old-fashioned; but the solo part is not the *alpha* and *omega* in these concertos, the orchestral parts are just as worthy of our notice, nay, have, now that time has worn off some of the gloss of the once dazzling solo part, become even more worthy than it. Although our virtuosi rarely debate themselves, like their predecessors of a generation or two ago, by the production of empty trickeries,



they, nevertheless, are not disinterested enough to sacrifice the vanity of displaying their technical powers in the service of art. That is to say, they will go the length of playing ungrateful compositions of antediluvian and millenarian composers, if only they possess the indispensable qualification of being difficult. Still we hope, though almost against hope, that a few brave men among our pianists will volunteer as resurrectionists, and devote their talent occasionally to the honour of our dear Mozart, and to the joy and edification of all true lovers of music.

The other volume of Mozart's works lying before us contains the incipient *maestro's* essays in symphony-writing. Some of them, and among these the first, have a special interest for us, as they came into existence in this country. Picture to yourself this scene. Papa Mozart—who had come in 1764 to London with his son Wolfgang and his daughter Nannerl (Maria Anna)—lying ill with inflammation of the throat at Chelsea, the children, in order not to disturb their father, were not allowed to play on any instrument. Wolfgang, who was then eight years of age, bethought himself of writing a symphony, and forthwith put head and hand to work, saying to his sister, who was sitting beside him, "Remind me that I want to give the French horn something great to do" (*Erinnere mich, dass ich dem Waldhorn etwas Rechtes zu thun gebe*). The horn was at that time a favourite instrument in England, and Mozart, even at that early period of his life, showed himself regardful of the tastes and requirements of the public, a lesson assiduously inculcated by his father, and a good lesson, if wisely and discreetly practised. The first three symphonies were composed in 1764, the next two in 1765, the sixth in 1767, the seventh and eighth in 1768, the ninth in 1769. The first, third, fourth, and fifth have three movements—a quick, a slow, and again a quick one. The other five symphonies have, besides these three movements, a minuet. Mozart wrote the first, second, fourth, and fifth symphonies for strings, oboes, and horns; the third for strings, clarinets, bassoons, and horns; the seventh, eighth, and ninth for strings, oboes, horns, trumpets, and drums. The editor has added the lacking parts in small notes where the composer did not complete the instrumentation. Though the boy's thoughts and conceits are often naïve and trifling, their expression can hardly ever be called awkward. What strikes one in these, as indeed in all first attempts of Mozart, is the wonderful aptitude he shows, and the astoundingly quick progress he makes.

*Zwei Menuetten für das Pianoforte.* Componirt von XAVER SCHARWENKA. Op. 49. London: Augener & Co.

THE young pianist, Miss Helen Hopekirk, to whom these two delightful compositions are inscribed, was the first to present to a London audience the one of the two in E minor which is here given to the public in a printed form. Her successful interpretation excited an interest in the work which will doubtless increase now that it is to be obtained in the form just issued.

The two minuets, in the keys of E minor and E flat major respectively, though based upon an old world form, are remarkably new in idea and treatment, as might be expected from Herr Scharwenka, by those who have learned to know his works. There is nothing strained or far-fetched, no timidly slavish observation of an accepted pattern, but all is free-flowing and spontaneous. The evidence of careful thought and masterly use is apparent in every bar to those who look below the surface, while those who regard the work as pleasing music and music to please, cannot fail to remark with gratification the spontaneous character of the work which, once started, proceeds in a fresh and joyous mood without apparent effort or labour. The satisfaction which this brings to the mind is one of the best tributes to the success of the two compositions.

*The Children's Album.* By CARL REINECKE. London: Augener & Co.

It is not difficult to write music which shall be within the capacities of children as far as mere execution is concerned. All that is necessary is to keep in mind the small amount of skill possessed by them, and to adapt all that may be written to the grasp of their tiny hands and the general limits of their vocal

powers. Some of the most famous writers of modern times have not thought it beneath their dignity to add something to the available stores of music for the young; there is consequently no lack of elementary music, either original or arranged, some useful, some interesting, all intended to be instructive. The drawback to most of this sort of work is that which children, with the intuitiveness which stands in the place of experience, generally find out at the outset, namely, its manufactured character. Most of this sort of work is written for children as they are imagined to be, and not for what they are. There is no sympathy between the writers and the written for. Consequently, children never lose sight or remembrance of the task-like character of the work, and study it simply because they are compelled so to do. The faculty of writing in such a manner as to enlist the hearts of the young is a much rarer one than would seem to be at the first thought. Men often forget that they were once children, and can seldom recall to the fullest extent all the sentiments and sensations with which they themselves approached their own tasks as children. The hardness of after experience has in a great measure blunted the memory and knowledge in this direction, and although they may have the most ardent desire to supply that which they know to have been a want in their own youth, they can seldom recall all the needs, or stoop far enough to do all that they know to be still lacking. They write for children in a *childish* and not in a *child-like* fashion. None are so keen as the little ones to discover this, and none are so shrewd as they in selecting at once that which awakens a true chord of sympathetic union in their own hearts, and in the work intended for their use and pleasure. There are few writers so happy in their knowledge of the needs of children than Herr Carl Reinecke, few more successful in their labours in this direction. The many works he has produced for the young testify to a thorough sympathy with their predilections. This is especially to be noted in the "Fifty Children's Songs" now so well known. His latest work is the arrangement of many of these melodies for the pianoforte. In the original setting, with words, the accompaniments were then simple enough for children to master; in the present arrangement the technical difficulties are reduced to a minimum. The little pieces are moreover numbered in a progressive order, so that the easiest stands first. So little are technical troubles introduced, and so gradual is the progression, that the last piece is almost as easy as the first. It is at all events as interesting, as well for the melody as for the accompaniment, for our composer, while writing for children, and presenting them with all that is likely to engage their little hearts, most ingeniously and pleasantly shows them the easiest path over the rough ways of learning. The "children of larger growth" are also likely to be pleased with the works, for it is impossible to hear them and not to feel assured that the author is a musician of the highest accomplishments, who, in placing his talents to so good a purpose, shows that his heart is as noble as his mind is simple.

*Kommt ein Vogel geflogen;* für das Pianoforte humoristisch bearbeitet im Style von Mozart, Henri Herz, Weber, Thalberg, Chopin, und Liszt. Von JOHANN BALLHORN. Hamburg: G. A. Leopoldt.

THERE are few really genuine humorous things in music in which the fun to be derived is altogether independent of the association with words. The quaint passages for oboe and bassoon in the third movement of the "Pastoral Symphony" of Beethoven, the Clown's funeral march in the "Midsummer Night's Dream" music of Mendelssohn, are among the most familiar instances. The union of words with sounds often helps the composer to an effect which might be, to say the least, doubtful without such a connection; and the imagination is frequently borne to a satisfactory conclusion, such as is desired by the composer, by such an aid. The difficulty of making droll effects is of necessity increased where the partnership of words and music does not exist. In the present piece a simple melody, arranged in the simplest possible form, is made the medium of a series of amusing variations, in which the humour is more welcome, because it is harmless. It is also none the less subtle because of the great amount of constructive and imitative power with which the author has carried out his self-imposed task.

The air is treated after the manner of the several composers with so much keenness of observation, that it needs scarcely any effort of mind to believe that the productions are the genuine works of the named authors. The amusing part of the performance rests in the reproduction of certain little idiosyncracies which belong to the writers, and which distinguish them even among the peculiarities which may be considered as the tricks of thought and special modes of expression common to all writers of the periods in which they lived. Therefore, in addition to the wit of the imitations, the composition, taken as a whole, possesses a distinct educational advantage, inasmuch as it places before the student, as in a map, the growth of character in pianoforte writing, all the more easy to distinguish because the melody treated is the same throughout. The same sort of thing has been done in painting and in literature with more or less success. Instances are not wanting, also, in music; but however clever all things else in the same category may be, these imitations by Johann Ballhorn are worthy to stand in the first rank as humorous burlesques of the various grades of style in the treatment of a simple theme.

*Popular Melodies of England, Ireland, and Scotland.* Arranged for Flute and Pianoforte, and Violin and Pianoforte, by A. TERSCHAK. London: Augener & Co.

THE English melodies selected for this most useful little work are of a truly representative character. There are none not well known and well loved, and all appeal as strongly to English people because of the association of words and melody as for words and melodies separately to all English-speaking people. If any answer were needed to the absurd statement that the English have no melodies, and there are no native songs, the present collection might be offered with pleasure as an answer the more conclusive, as the tunes therein contained are not only still sung every day, although many have been written for years, but with some degree of pride might the collection be offered, as having been selected by a foreign musician from among a vast store, less, perhaps, for the knowledge of any national association, as for the universal beauty of their melodies, appealing to all hearts endowed with the common gift of estimating grace and power in melody.

There are eighteen separate tunes, including "Home, Sweet Home," "The Bay of Biscay," "Here's to the Maiden," "The British Grenadiers," "Gaily the Troubadour," "The Bailiff's Daughter," "Cease your Funning," "The Lass of Richmond Hill," "The Jolly Miller," "Begone Dull Care," and others. In the songs of Ireland the list is no less tempting, as a quotation of the contents will show. "The Harp that Once," "Cruiskeen Lawn," "The Last Rose of Summer," "The Girl I Left Behind," "Garry Owen," "The Last Glimpse of Erin," "St. Patrick's Day," "Love's Young Dream," "Rich and Rare," "Lesbia hath a Beaming Eye," "The Minstrel Boy," "Shule Agra," "The Time I've Lost in Wooing," "If Thou'lt be Mine," "Wreath the Bowl," "The Rakes of Mallow," "When Cold in the Earth," and "The Young May Moon," not one of which but has many admirers in and out of the country from which they are supposed to have originated.

The Scotch airs are more in number, a qualification which will commend the collection to the nation noted for its thrifty characteristics. They are also, if possible, of such a kind as may be considered as even more representative than either the English or Irish collections, if such a thing can be. The airs are "The Blue Bell of Scotland," "Annie Laurie," "Charlie is my Darling," "Ye Banks and Braes," "Auld Lang Syne," "The Campbells are Coming," "My Love She's but a Lassie Yet," "The Waulf Heart," "Weel may the Keel Row," "Bonnie Laddie," "John Grumlie," "My only Joe and Dearie," "The Maid of Islay," "Yellow-haired Laddie," "Corn Riggs," "Highland Mary," "Farewell to Lochaber," "Robin Adair," "Auld Rob Morris," "Auld Robin Gray." It is quite possible that many may contend for the transference of one or more of these tunes into other collections than those in which they are found. Thus "Robin Adair," classed here as of Scottish origin, is by some held to be Irish, under the title of

"Aileen Aroon," "The Girl I Left Behind Me," Mr. Chappell considers to be English, and not Irish, and "Rock me to Sleep, Mother," comes to us from America. They are sufficiently beautiful as melodies to be claimed by any nation; and the universality of their charms are recognised by those who do not wish to make them the theme of a controversy. All that need be spoken of now is the character of the arrangement by Herr Terschak, and of this the highest praise must be given for the taste and judgment displayed as well in the flute and violin parts as in the symphonies and accompaniments to the several songs. These are all new and very effective, simple, and by no means troublesome to perform. Each melody is arranged to be played in a plain unadorned style at first, and then it is varied in a simple and engaging form; and as the flute part is equally available for performance by a violin or other treble instrument, the possible popularity of the three excellent collections of some of the most favourite melodies belonging to our three sister kingdoms is likely to be secured in a wide and lasting manner.

*St. John the Baptist. A Sacred Oratorio.* By WILLIAM TAYLOR, Mus. Bac., Oxon. London: Novello & Co.

In the treatment of this subject Mr. Taylor has taken the Scriptural story as the basis, without any attempt to force the theme into a dramatic shape other than that which it naturally assumes. The tone of the discourse, if it may be so termed, is reflective, and the moral conveyed is one of sober comfort to be derived by the performance of a set duty, even though martyrdom be the reward. Although the theme is by no means joyously treated, or even relieved by touches of lightness, the impression conveyed by means of the music is not a dull one, but rather one of religious exaltation, for it is impossible not to be influenced for good by the style and treatment herein set forth.

It is perhaps for the earnest and serious manner of approaching his subject that the composer will find most admirers. That there is a special unity in the whole work may be inferred from the fact that the compiler of the words and the composer of the music are one and the same person. The librettist knew what the composer desired, and the composer could express in music the exact thoughts which prompted the selection of the words.

In the form in which the work appears—namely, that of a vocal score with a pianoforte accompaniment—it is difficult to gather more than a general idea as to how the author has used the orchestra in the purely instrumental and accompanying parts. All that is left, therefore, is to judge the work by its construction as music. In this respect there is much to admire. The overture is simple and unpretentious in structure, yet effective as an introduction. Besides this there are thirty-six numbers, of which sixteen are assigned to the chorus. Some of these are remarkable for the effects obtained rather than for the new ideas displayed. The double choruses are very fairly constructed, and exhibit much ingenuity, notably that set to the words "Behold, saith the Lord," which is fugal in character, and very spirited. That there should be numbers the formation of which may be due to well-known models was, of course, to be expected. This is shown in the trio "Mercy and Truth," and in the form of the following solo. Nevertheless, the strong and valuable vein of genuine melody which runs through the whole work betokens considerable musical feeling and taste, and, if it cannot be said that it is thoroughly original, it may with perfect truth be admitted that there is much that was worthy of the shrine of paper and print, as well as much that exhibits the talents of the author in a favourable and acceptable fashion.

*Watchfulness: The Parable of the Ten Virgins.* A Cantata for Treble and Contralto Voices. By HENRY HILES, Mus. Doc. Oxon. Manchester: Forsyth Brothers.

THERE is a "plentiful lack" of good short cantatas for female voices, and Dr. Hiles is most heartily to be commended for having provided one which is in all respects interesting, effective, and musically. The subject, "The Parable of the Ten

Virgins," is happily chosen and well arranged, the compiler of the book preferring the words of Holy Scripture rather than trusting to uninspired utterances. A certain position is thereby secured for the work, independent of what may be made by the character of the music. The music is, however, most reverent and appropriate, the parts (in three-part writing, as a rule) are well laid out for the voices, yet by no means hard to perform. It is, moreover, of such a nature as will doubtless not be without charms to the vocalists. The accompaniment, independent in style and orchestral in character, forms a special feature in the work, which, as a whole, is one that will not fail in finding admirers wherever and whenever it is known.

*St. Cecilia.* Quarterly Journal of Catholic Church Music by the best Ancient and Modern Composers. Edited by MM. DE PRINS. London: Burns & Oates.

THE two numbers of this work (7 and 8) may doubtless be taken as fair and average specimens of the class of composition desired to be made popular by its means. The first is a short mass by F. Schaller, Op. 15, gracefully written, and very vocal in character. Apart from its liturgical use—and in this respect it is pleasing to note a truly devotional style as the guiding principle upon which the several movements are fashioned—as mere music it is exceedingly good. Both these recommendations will also be found in the mass (No. 8) by M. Léopold de Prins, with the addition of an earnestness of musical feeling which is only equalled by the good taste which appears in every portion.

*Favourite Songs, with Pianoforte Accompaniment.* By W. A. MOZART. London: Augener & Co.

THE lovers of true, beautiful, and expressive melody will rejoice to find this edition of some of the favourite songs of Mozart issued in a form at once most portable, cheap, and presentable. There are nine of the most charming melodies Mozart ever penned, namely—1. *Das Veilchen*; 2. *Trennung und Wiedervereinigung*; 3. *Abendempfindung*; 4. *An Chloe*; 5. *Wohl tauscht ihr Vögelein*; 6. *Meine Wünsche*; 7. *Sehnsucht nach dem Frühling*; 8. *Einsam ging ich*; and, 9. *Schon klopfet mein liebender Busen*. All these are given with a good English version in addition to the German words, with the original pianoforte accompaniments, and the whole of the songs are transposed in order to make them more easily available for the general range of ordinary voices. This in itself is a distinct boon, as by this means they are placed within the grasp of those whose admiration has been heretofore an enforced silent one.

*The Philosophy of Music.* By WILLIAM POLE, F.R.S., Mus. Doc., Oxon. London: Trübner & Co.

ONE of the best tests of the practical utility of a book of scientific import, or rather of the style of the author of such a book intended for popular use, is its possible value for the enlightened upon the subject of which it treats. As a rule, works professing explaining technical matters to those who have not made nor do not intend to make a particular study of the subject, have little interest or even value for the expert in the same branch. "Science made easy" books are for the most part to be avoided by the thorough student as tending to sacrifice accuracy of statement to popularity of form. At the outset it may be stated that Dr. Pole has not done this, but, on the contrary, is most earnestly to be commended for having given a model for present and future guidance. The information he gives is accurate, and the manner of imparting it altogether agreeable. The work is divided into three sections or parts, and treats of the Material of Music, the Elementary Arrangements of the Material, and the Structure of Music. In the first section the phenomena of sound in general, the special characteristics of musical sounds, and the theoretical nature of the sounds of musical instruments, are treated and described in a clear, reasonable, and genial way. In the second section, the general arrangement of musical sounds by steps or degrees, musical intervals, the history of the musical scale, the theo-

retical nature of the diatonic scale in its ancient form, the ancient modes, modern tonality, the modern diatonic scale as influenced by harmony, the chromatic scale, the scales of the minor mode, and time, rhythm, and form are the subjects of the chapters; and in the section devoted to the discussion of the structure of music, melody, harmony in its history, theoretical rules and systems, elementary combinations, compound combinations, chords, harmonic progressions, and counterpoint are carefully if not conclusively treated. The information herein given is thoroughly trustworthy as far as the science of acoustics is concerned, and it is the more valuable for being conveyed in a pleasing and agreeable form. Musicians have not yet consented to agree as to the derivation of harmonic principles from the natural harmonics of open strings or pipes, and the theories evolved have to be made sufficiently elastic to fit them to their presumed derivation. Dr. Pole's book is not controversial, as it simply states in plain and lucid language all that is known or is likely to be interesting upon the subject. As a popular view of the philosophy of music it is worthy of every confidence, for it states the views of the most learned acousticians upon the matter, and in a pleasant way helps the student to acquire facts, without troubling him to labour through a dry and heavy style in order to obtain the full enjoyment of the fruits and truths of science.

*Proceedings of the Musical Association, 1878-79.* London: Stanley Lucas, Weber, & Co.

THE last published report of the proceedings of the society is an interesting and, to a certain extent, instructive one. Eight papers on various subjects were read—1. On Recent Inventions for Reproducing the Sound of the Human Voice, by Shelford Bidwell; 2. On the Determination of Absolute Pitch by the Common Harmonium; 3. On the Mutual Influence of Two Sounds Nearly in Unison, by Lord Rayleigh; 4. On the Growth of the Modern Orchestra, by Ebenezer Prout; 5. Berlioz, by G. A. Osborne; 6. On the Early Italian and Spanish Treatises on Counterpoint and Harmony, by Sir F. A. G. Ouseley; 7. On the Construction of Buildings considered with reference to Sound, by C. G. Saunders; 8. On Beats and Combination Tones, by W. Spottiswoode; 9. On Form in Musical Composition, by C. E. Stephens. By this list it will be seen that there has been an aim to attain variety in the subjects treated, and, moreover, that the value to musicians of the matters spoken of is by no means small. The papers are, without exception, excellent in their way. Some are, of course, more interesting than others, and among these, those written and spoken by Messrs. Prout, Osborne, and Stephens claim the higher right of chief consideration to practical musicians.

#### MINOR ITEMS.

*Gavotte Album.* By E. PAUER. (London: Augener & Co.) This collection of gavottes, produced for the most part before the present century had its birth, has already earned for itself a wide and lasting fame, through the tasteful and careful manner in which they have been arranged by Mr. Pauer. The present edition, in quarto form, contains some twenty-four pieces by Corelli, Bach, Handel, Couperin, Leclair, Loeillet, Rameau, Padre Martini, Exaudet, Gluck, Kimberger, and others, all well adapted to the pianoforte, and set out in a chronological sequence, by which means their value as instructive pieces is of course considerably heightened. Taken in any way each is a commendable specimen of melodic beauty, rhythmical charm, and simplicity of harmony.—*The Fragment from Rubinstein's Fourth Piano-forte trio*, arranged for Pianoforte Solo by ERNST PERABO (Augener & Co.), forms a charming little solo, easy and expressive, valuable as a memento of an admirable work, and pleasing as a piece, independent of its original associations. *Perles de Salon.* Transcriptions by LEON D'OURVILLE. (Augener & Co.) Three new members have been added to the list of these extremely useful pieces since our last review of them. The selections made for Nos. 13, 14, and 15 are from the works of Verdi, two being from *Traviata* and one from *Traviata*, the last-named opera furnishing the Brindisi, "Libiamó" as a sub-



ject, and the former the duet "Si la stanchezza" and the trio "Giorni poveri vivera." The whole are no unsuitable addition to a very excellent series of easily arranged works, fit and meet for teaching purposes.—*Summer Serenade*. Arranged as a Nocturne for the Pianoforte, by LEON D'OURVILLE. (Augener & Co.) Those who found beauty in the melody of this charming little song with the words will not hesitate to admire it in this new form as a pianoforte piece, the more so as the adapter has done his work skilfully and with considerable taste.—*Long Ago*, Popular Air arranged for small hands by MAURICE LEE (Augener & Co.), is exceedingly well and artistically done, and will fully accomplish its design, that of making an agreeable piece for young hands to execute.—*Drawing-Room Pieces*. Fantasias and Transcriptions for the Harmonium. By JOSEF LÖW. (London: Augener & Co.) The beautiful cavatina "Com' e bello," the finale "Maffio Orsini Signora," from Donizetti's *Lucresia Borgia*, and the quintet "D'un pensiero," from Bellini's *Sonnambula*, head the list of the latest additions to this most useful series of compositions for the harmonium. They are exceedingly well arranged, the stops for the observance and production of effects all duly and plainly marked. There are no insurmountable difficulties in the execution required, so that the value of the pieces because of their simplicity is quite equal to their utility. The remaining works on the list are equally attractive, as the mere enumeration of their titles will show. The page's song "Nobil donna," from the *Huguenots*; "Addio del passato" and "Ah! fors' è lui" from *Traviata*; "Abbieta zingara," "Giorni poveri," "Il Balen," "Mal ragghendo," and "Stride la vampa," from *Travatore*; the Spinning Chorus from Wagner's *Flying Dutchman*; Elsa's procession, Bridal Song, and Prayer from *Lohengrin*; the introduction to the third act, the Pilgrim's Chorus, and Wolfram's song from *Tannhäuser*, all form a library of treasures for the harmonium which players upon that instrument will be glad to know of and to study with advantage.—*Transcriptions for Harmonium and Pianoforte*. By JOSEF LÖW. Vol. I. (Augener & Co.) The pianoforte has been called "the family orchestra;" the combination of harmonium and pianoforte may not improperly be called the smaller concert band, for with the union the varied effects of instrumental power may be very fairly substituted. The united qualities of tone relieve the monotony which the harmonium possesses as a single instrument, and offer a means for the extension of the enjoyment of performance either in the drawing-room or in the concert-hall. The literature for the combination is at present being gradually supplied in the most acceptable form, and there are few works more likely to serve a good end than these transcriptions of Herr Löw. They consist of some four pieces—Beethoven's "Adelaide," Chopin's "Nocturne" in A flat, Field's "Nocturne" in B flat, and Schubert's "Erl-King." They are all most carefully and judiciously done, and as the present series forms the first volume, it may reasonably be hoped that the other will soon be permitted to appear, as, considering the skill with which they have been done and the good taste which marks the selection, it must be admitted that the venture deserves all due encouragement.—*The Heart's Sacrifice* (Die Entsagende). Ein Liederkreis, von CARL BECK. (The English version by LEWIS NOVRA.) Composed by HANS VON BÜLOW. Op. 8. (Augener & Co.) No higher praise of this beautiful cycle of songs can be offered than to say that if Dr. von Bülow had in no other way distinguished himself as a musician, the composition of these melodies would have done that duty for him. In the expression of passion, of yearning, and of truly poetical power, there are few things in any way equal to them. There is, moreover, an evident outpouring of the whole heart of the ardent musician, who desires to express in rhythmic cadences the sentiments of the soul under the particular influences set forth in the poem. Nothing more that can be said would enhance their value, and no amount of detraction would diminish it. Those who admire the great pianist will be glad to know of this publication; those who are yet doubtful as to the place he should occupy in their minds as a musician should make themselves acquainted with this production, and thus help to settle the question.—*Part Songs and separate Arias, &c.*, from *The Taming of the Shrew*. By HERMANN GOETZ. (Augener & Co.) The readers of the MONTHLY MUSICAL RECORD will be familiar with

the several items of this admirable opera, therefore a special detailed account will be unnecessary in calling attention to the present issue of some of the chief items in a convenient form. Among the part music will be found the quintet "Oh, alas! it is not settled!" the quartet "As it seems;" the choruses "Oh, whate'er it be!" and "Not a moment;" and the septet "I can but wonder." All of these are issued at a cheap rate, and will greatly tend to make the sections of the opera exceedingly popular with choral societies. The solos and duets, also printed alone, are "Haste ye tones," "The raging tempest" (duet), "Truly, great congratulations" (duet), "I'll give myself to no one," "It matters not," "Tis time" (duet), "Now, come, young lady," "My strength is spent," "At the door there stands a tailor" (scena and quartet), and the scena and duet, "Come, Kate, my dearest." The mere mention of the titles of these selected pieces, and the statement of the fact that they are to be obtained in such a handy form, is enough to keep alive the interest in the opera, and perhaps to excite a new attention to it until such time as it is produced upon the stage once more in England.—*Perche il tuo Labbro soave*. Valzer brillante, by H. STIEHL (Augener & Co.), is a charming vocal valse, fascinating in its character and effective in style. The chief requirement it demands of a singer is the possession of a good shake and a compass of voice extending through two octaves. It is inscribed to Mine. Albani, for whom it was probably written, and who is well able to do the composition ample justice.—*Serenade and Blow softest Wind*, two Songs by HENRY SMART (Augener & Co.), have all the charm of sweet melody and graceful sequence which is the characteristic quality of the productions of the musical mind now no more. Few modern composers understood better than he the art of constructing a perfect melody, easy, flowing, and effective to sing. In these songs all these qualities are present, and as the accompaniments are also thoughtful and pointed, having a meaning besides lending an aid, the combinations are in every way worthy of the highest acceptance.

## Concerts.

### CRYSTAL PALACE SATURDAY CONCERTS.

THE prospectus of the forthcoming season of these concerts has just been issued. It is therein stated that during the twenty-fourth series of the Crystal Palace Saturday Concerts every effort will be made to maintain the high standard, in every respect, which has given these favourite concerts their reputation. The programmes, while based on those acknowledged masterpieces which never grow old, but develop fresh beauties every time they are adequately performed, will include novelties of recent seasons, and will introduce others of interest and importance which have not yet been heard in the concert room of the Crystal Palace. The permanent band (which constitutes the principal portion of the Saturday orchestra), owing to its being maintained for the daily performances, has opportunities for frequent rehearsal which are of the greatest importance in the production of new and difficult music; these performances have contributed much to the excellence and interest of the Saturday Concerts, and will be carefully utilised in the future. Among the more important features in the coming concerts will be:—

The nine Symphonies of Beethoven, played in chronological order (at the last nine concerts of the series). The First Movement of an unfinished Violin Concerto is also promised.

Among other works—

Haydn's Symphony in E flat, No. 8 of Salomon Set (first time at these concerts). Symphony in D, "La Chasse," No. 5 of Rietst-Biedermann's New Edition (first time at these concerts).

Mozart's Symphony in C (No. 6). Serenade for Strings, "eine kleine Nachtmusik," composed in 1787 (first time at these concerts). Ballet music to "Idomeno" (first time at these concerts).

Schumann's four Symphonies, played in chronological order (before Christmas).

Mendelssohn's "Antigone" (with condensed reading), the choral parts to be sung by Leslie's choir. The concert will be conducted by Mr. Henry Leslie, and his celebrated choir will on this occasion sing several of its most favourite unaccompanied pieces. Scotch Symphony. Oetec for Strings, and other pieces.

A "Schubert Programme" will open the after-Christmas series, on the 31st January, in commemoration of Schubert's birthday.

The "Faust Overture," and the "Siegfried-Idyll" of Wagner, together with Variations on a Theme by Haydn, and a Pianoforte Concerto by Brahms will also find places in the programmes.

Besides the works above spoken of there will be several new to these programmes, such as the following:—

Symphony "Frithjof," by H. Hofmann.  
 "Spring Symphony" (No. 8, in A), by Raff.  
 Symphonic Poem No. 12, "the Ideal" (after Schiller), by Liszt.  
 Scenes from "Die Meistersinger," by Wagner, as arranged for the Concert-room by the Composer.  
 Ballet Music, "The Four Seasons" (from *I Vespri Siciliani*) Overture to *Aroldo*, by Verdi.  
 Rubinstein's "Symphonie Dramatique."  
 "Danza delle Ore" (from *La Gioconda*) by Ponchielli.  
 Mancini's Overture and Selection from the Incidental Music to *Cleopatra*.  
 Overture to *King Lear*, by Bazzini.  
 Concert-Overture No. 1, in C., by Forani.

The work of French artists will be shown by some selections from *Ramfo et Juliette*, and *La Damnation de Faust*, by Berlioz; and Gounod will be represented by his "Procession Sacrée" and Selection from the Ballet Music to *Polyeucte*; Delibes by the Cortège de Bacchus and Divertissement from the Ballet *Sylvia*; and Saint-Saëns by his "Le Rouet d'Omphale."

Of the composers of other nationalities, the "Carnaval de Paris" and Rhapsodie Norvégienne No. 4, by Svendsen; the Slavonic Dances, second series, of Dvorak, may be considered as exhibiting a cosmopolitan taste.

Native writers are not so liberally treated, for there are only a few works of the English school intended to be brought forward, such as the Prelude and Funeral March from *Ajax*, by Sterndale Bennett; Prelude and Fugue for Orchestra by F. E. Davenport; Scherzo, by A. C. Mackenzie; a Concerto for Pianoforte, by C. H. H. Parry (Pianist, Mr. Dannreuther); and an Instrumental Piece by each of the four composers who have held the Mendelssohn Scholarship, namely, Dr. Arthur Sullivan, Dr. C. Swinerton Heap, Mr. William Shakespeare, and Mr. Francis Corder.

It is perhaps to be regretted that a scheme so comprehensive could not possibly include works by Gadsby, Barnett, Holmes, Osborne, Prout, Osuley, Wingham, or other English writers. It is, however, further promised that in addition to the important works enumerated, the programmes will be interspersed with lighter pieces, the special favourites of the Crystal Palace audience, amongst which may be named:—

Funeral March of a Marionette ...	Gounod.
Mignon Gavotte ...	Ambroise Thomas.
Minuet for Strings ...	Boccherini.
Air de Ballet and Shepherd Melody ...	Schubert.
Two Minuets (from Serenade No. 1) ...	Brahms.
Dance of Nymphs and Reapers ...	Sullivan.
Air and Gavotte (Suite in D) ...	Bach.
Gavotte for Strings ...	Bazzini.
Largo ...	Handel.
Vorspiel to Third Act, "King Manfred" ...	Reinecke.
Dance of Persian Slaves ( <i>Le Roi de Lahore</i> ) ...	Massenet.

It is intended to give twenty-three concerts in all, eleven before and twelve after Christmas. The first is to take place on October 4th, when the young French violin-player, Maurice Dengremont, of whom we have so frequently spoken, will make his *début* before an English audience. It remains to add that Mr. A. Manns will, as heretofore, be the conductor of the whole series of Concerts.

### Musical Notes.

MR. W. REA announces three grand choral concerts, at Newcastle, at which Handel's Oratorio, *Judas Maccabeus*; Mendelssohn's Sinfonia cantata, "The Hymn of Praise" (*Lobgesang*); Mr. Henry Smart's dramatic cantata, *The Bride of Dunkerron*, and other works of great musical interest, will be produced. In the performance of these works, Mr. Rea's choir, which has now attained, as is well known, a very high degree of excellence, will take part; and, in addition, the most eminent solo vocalists will be engaged. Miss Anna Williams, Mme. Enriquez, Mr. Vernon Rigby, Mr. Thurley Beale, and others have already been secured.

LONDON CHURCH CHOIR ASSOCIATION.—The Seventh Annual Festival will be held in St. Paul's Cathedral on the evening of Thursday, November 6th, 1879.

MR. EDMUND WOOLHOUSE intends giving a second series of Classical Concerts at the Highbury Athenæum, Highbury New Park, London, N., on the following dates, viz.:—October 7th, 1879. November 4th, 1879. December 2nd, 1879. January 6th, 1880, on which occasions he will be assisted by artists of known ability.

HERR FRANKÉ has accepted an engagement to play at the Concerts of the Glasgow Choral Union in December and January next. During the recess he has given a series of concerts in conjunction with Herr Grünfeld, of Vienna, in the principal towns in Austria, where his success has been unusual and well deserved.

A CIRCULAR, headed "The Proposed New Musical Corporation," has been sent to the papers. It emanates from the Executive Committee, of which Prince Christian is chairman, and supplies particulars of the endeavours made to bring about a union between

the Royal Academy of Music and the National Training School for Music. Notices of the successive but unsuccessful meetings held to discuss the question have appeared in due course, and it was mentioned that the Royal Academy of Music Committee had resolved to stand by its charter, and to decline the proposals of the South Kensington Committee. The only new piece of information contained in the present circular is a statement of the amount secured for carrying out the objects of a new charter uniting the two bodies, and the sum specified is £3,000 per annum at least, with other advantages; the latter, it may be presumed, refer to the building erected by Mr. Freae. To these projects the Royal Academy has refused to listen, but another appeal is to be made to the Tenterden Street directors, although, owing to Lord Dudley's illness, no definitive reply can be expected before the close of the year. The Academicians are lectured, and are called upon to abandon individual prejudice, to be mindful of the duty they owe to science and to the public, and to accept the opportunity offered to them of joining an institution (that is, the South Kensington Training School) "which, by apt association of professional eminence with social influence, cannot fail to exercise a great power in elevating music to its proper place amidst the institutions of the country." This line of argument has been already adopted, but it has proved of no avail; the Academicians have answered that they represent an institution most prosperous, both artistically and financially, and that the National Training School is a failure. Whether the union is effected on the basis of the new charter, which has the support of the Queen and the royal family, or whether the Academy will hold to that which it has possessed for so many years, it is quite clear that combination would not create a Conservatory on the continental basis if the educational systems now in vogue in Tenterden Street and in South Kensington remained in the ascendant. Both associations—institutions they are not—have radical defects in their organisation, and neither one nor the other is subject to the governmental control to which foreign schools submit; and until the State intervenes, with adequate financial support, and with powers to appoint first-class professors, over whom there must be efficient control, be it in the form of a Minister of Fine Arts or of a ministerial board, there will not be the slightest chance of a Conservatorium like that of Paris or of Brussels.—*Athenæum*.

THE Bristol Festival in aid of the funds of the Bristol Royal Infirmary and the General Hospital commences on Oct. 14th. The principal vocalists include Mme. Albani, Miss Emma Thursby, Mme. Patey, Mme. Trebelli, Mr. Edward Lloyd, Mr. Barton McGuckin, Mr. Robert Hilton, and Mr. Santley. Mr. George Riseley will perform upon the organ, and Mr. Charles Hallé will conduct. On the Tuesday (October 14th) will be performed Handel's *Samson*, and (in the evening) a Miscellaneous Concert and Mendelssohn's *First Walpurgis Night*. On Wednesday morning, *Elijah*. On Wednesday evening the Miscellaneous Concert includes Mendelssohn's "Hear my Prayer" and Brahms's *Rinaldo*. Other attractions are the "Requiem Mass," the *Stabat Mater*, Beethoven's Choral Symphony (No. 9), and on Friday morning, *The Messiah*.

DR. LISZT's epilogue to his symphonic piece "Tasso" has been produced at Weimar with the greatest success.

THE following works have been selected for the ninth season of the Royal Albert Hall Choral Society:—Goetz's Psalm, "By the waters," Hiller's "Song of Victory," Verdi's "Manzoni Requiem," Rossini's *Stabat Mater*, Haydn's *Creation*, Mendelssohn's *Lobgesang* and *Elijah*, Handel's *Judas Maccabeus* and *The Messiah*. The list of principal artists will include Mme. Albani, Miss Anna Williams, Mrs. Osgood, Miss Annie Marriott, Miss Carina Clelland, Mme. Lemmens-Sherrington, Mme. Patey, Mme. Mary Cummings, Mme. Antoinette Sterling, Mr. Sims Reeves, Mr. Barton McGuckin, Mr. Bernard Lane, Mr. Edward Lloyd, Herr Henschel, Mr. Thurley Beale, Mr. Stanley Smith, and Signor Foli. Dr. Stainer, organist; and Mr. Joseph Barnby, conductor. The first concert will take place on November 6th, when the *Elijah* will be given, with Mme. Albani as the chief soprano soloist.

THE once famed tenor of the Paris Opéra Comique, Marié, the father of three French *prime donne*—Mesdames Galli-Marié, Irma Marié, and Mlle. Paola Marié—has died at Compiègne, in his sixty-eighth year. He was a pupil of the Conservatoire, and was the original Tonio at the Salle Favart in Donizetti's *Fille du Régiment*. At the Grand Opéra-house he created the tenor parts in David's *Herculanum*, Signor Verdi's *Vespri Siciliennes*, Auber's *Cheval de Bronze*, &c. His great character was Max in the *Freischütz*. From tenor he turned baritone, and latterly even sang bass parts.

APPOINTMENT.—Mr. C. E. Rowley, organist and choirmaster to the parish church, Warrington.

ERRATUM.—In our Vienna letter of last month, the name of Alfred Stross was by an error printed as Alfred Kross.